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The Thanet Dinner Service Paul de Lamerie, 1742-1746

LONDON

THURSDAY 22ND NOVEMBER 1984



The Thanet Dinner Service

Paul de Lamerie

London 1742–1746

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The Thanet Dinner Service

Lot 60





The Thanet Dinner Service. An important George II Dinner Service, Paul De Lamerie, London, 1742–46, comprising:

i) **A Pair of Soup Tureens and Covers, Paul De Lamerie, London, 1743**

The shaped oval bodies engraved on either side with armorials between boldly modelled lion mask and paw feet, the leafy scroll handles projecting from the cheeks of lions' heads with protruding tongues, gadroon rims, the domed covers engraved with the Tufton crest below an earl's coronet and above gadroon borders, the handle formed by shells and foliage issuing from grotesque masks and mounted on a shaped platform decorated with diaper, leaves, shells and caricatured lions' masks, *scratch weights 126 = 4 and 127 = 9, 7678gr.; 246oz., 18dwt., width over handles 40cm.; 15³/₄in.*

A similar Soup Tureen but with applied cartouche, Paul de Lamerie, London 1741 was sold Sotheby's 11th November 1982 lot 24 and illustrated in the catalogue

ii) **A Pair of Soup Ladles, Paul De Lamerie, London, 1743**

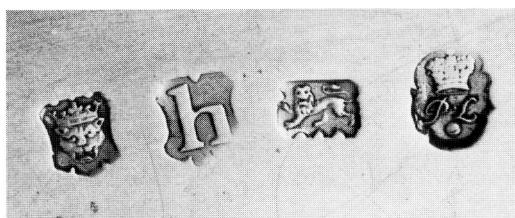
The pear-shaped bowls engraved with armorials, the tubular handles terminating in eagles' heads, *600gr.; 19oz. 6dwt.*

A similar Ladle in the Collection of Sidney Sussex College, Cambridge is illustrated plate CXLII in *Paul de Lamerie his life and work*, by Philip A. S. Philips London 1935

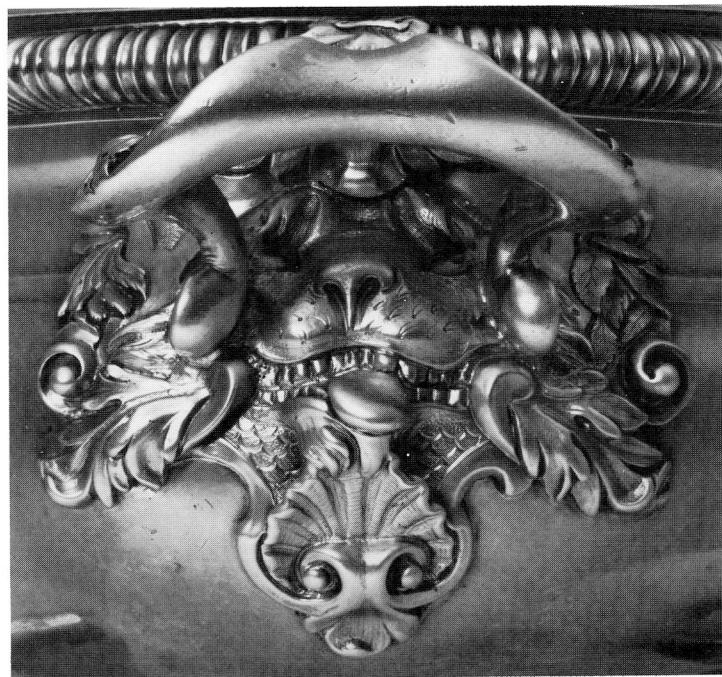




Detail of one Soup Tureen Cover.



Detail of an hallmark.



Detail of one Soup Tureen handle.



Detail of one foot of Soup Tureen.

iii) **A Set of Four Sauce Boats, Paul De Lamerie, London, 1743**

The oval bodies engraved with armorials below the gadroon rims applied on either side with a shell, knuckled double scroll handles and each on four similar feet terminating in shells, *numbered and engraved with scratch weights N1 22 = 6, N2 22 = 7, N3 22 = 10, N4 22 = 11, 2708gr.; 87oz. 2dwt., length 21.5cm.; 8½in.*

A similar pair of Sauce Boats, Paul de Lamerie, London, 1742, from the Collection of Mrs. Pearl/D. Morrison of New Jersey were sold at Sotheby Parke Bernet, New York on 6th June 1980 lot 25, and illustrated in the catalogue

iv) **A Set of Four Sauce Ladles, Paul De Lamerie, London, 1743**

The circular bowls engraved with crest and coronet, Onslow pattern terminals, *maker's marks rubbed, 193gr.; 9oz. 9dwt.*





v) A Set of Six Salt Cellars, Paul De Lamerie, London, 1746

The circular bodies applied with festoons of grapes and vine leaves below the gadroon rims, each on four cloven hoof feet headed by faun and satyr masks emblematic of the Seasons, the undersides engraved with crest and coronet, numbered and engraved with scratch weights $N1\ 11 = 8$, $N2\ 11 = 0$, $N3\ 11 = 5$, $N4\ 11 = 10$, $N5\ 11 = 5$, $N6\ 11 = 3$, 2046gr.; 65oz. 16dwt., clear glass liners, diameter 9cm.; 3 $\frac{1}{2}$ in.

A set of similar Salt Cellars from the Collection of Earl Spencer is illustrated plate LXVI in *Paul de Lamerie his Life and Work*, by Philip A. S Philips, London 1935

vi) Five Salt Spoons, unmarked

With circular bowls, some with traces of the crest and coronet, foliate terminals, 85gr.; 2oz. 15dwt.



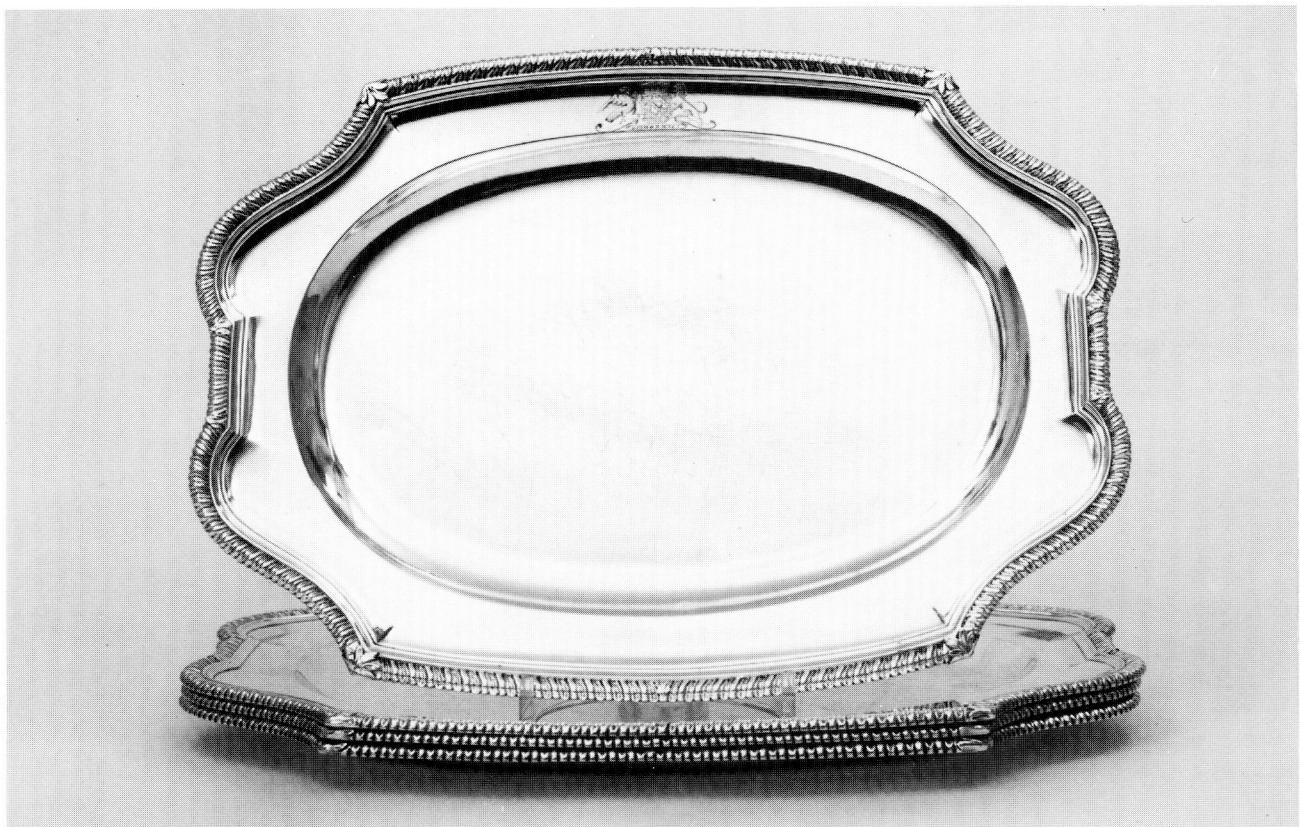


vii) A Pair of Meat Dishes, Paul De Lamerie, London, 1743

Of shaped oval form and engraved with armorials below the gadroon and foliate borders, *numbered and engraved with scratch weights N1 55 = 17 and N2 57 = 16, 3380gr.; 108oz. 14dwt., width 43.7cm.; 17 $\frac{1}{4}$ in.*

viii) Two Mazarines, one Paul De Lamerie, London, 1743, the other unmarked

Oval and pierced with diaper, shells and scrolls, the former engraved with crest and coronet, the latter with armorials, *numbered and engraved with scratch weights N1 27 = 10 and N2 25 = 5, 1609gr.; 51oz. 15dwt., width 36cm.; 14 $\frac{1}{4}$ in.*



ix) A Set of Four Meat Dishes, Paul De Lamerie, London, 1742

Shaped oblong and engraved with armorials below the gadroon and foliate borders, numbered and engraved with scratch weights N3 31 = 12 = $\frac{1}{2}$, N4 31 = 9 = $\frac{1}{2}$, N5 32 = 11, N6 32 = 17 = $\frac{1}{2}$, 3949gr.; 127oz., width 37cm.; 14 $\frac{1}{2}$ in.

x) A Pair of Serving Platters, Paul De Lamerie, London, 1743

Shaped circular, engraved with armorials below the gadroon and foliate borders, *numbered and engraved with scratch weights N7 71 = 18 = 1/2 and N8 71 = 12, 4422gr.; 142oz. 4dwt., diameter 42.7cm.; 16^{3/4}in.*

A similar but slightly smaller pair of serving platters, Paul de Lamerie, London, 1746 bearing the armorials George, 1st Baron Anson of Shugborough, the renowned Admiral, were sold from the Collection of Mrs. Seward Webb Pulitzer, Sotheby Parke Bernet, New York on 15th September 1972 lot 372 and illustrated in the catalogue



xii) **Twelve Dinner Plates, Paul De Lamerie, London, 1743**

Shaped circular, engraved with armorials below the gadroon and foliate borders, numbered and engraved with scratch weights $N1\ 19 = 11$, $N2\ 19 = 11 = \frac{1}{2}$, $N3\ 19 = 11$, $N4\ 19 = 9$, $N5\ 19 = 7 = \frac{1}{2}$, $N6\ 19 = 6 = \frac{1}{2}$, $N7\ 19 = 12 = \frac{1}{2}$, $N8\ 19 = 6$, $N9\ 19 = 11$, $N10\ 18 = 19 = \frac{1}{2}$, $N11\ 19 = 10$ and $N12\ 19 = 5$, 7135gr.; 229oz. 9dwt., diameter 24.4cm.; 9 $\frac{1}{2}$ in.

xiii) **Twelve Dinner Plates, Paul De Lamerie, London, 1743**

En suite with the preceding, numbered and engraved with scratch weights $N13\ 19 = 10$, $N14\ 19 = 18$, $N15\ 19 = 4 = \frac{1}{2}$, $N16\ 19 = 11 = \frac{1}{2}$, $N17\ 19 = 12$, $N18\ 19 = 16$, $N19\ 19 = 6 = \frac{1}{2}$, $N20\ 19 = 9$, $N21\ 19 = 8 = \frac{1}{2}$, $N22\ 19 = 13 = \frac{1}{2}$, $N23\ 18 = 18$, $N24\ 19 = 7$, 7153gr.; 230oz., diameter 24.4cm.; 9 $\frac{1}{2}$ in.

xiv) **Twelve Dinner Plates, Paul De Lamerie, London, 1743**

En suite with preceding, numbered and engraved with scratch weights $N25\ 18 = 10 = \frac{1}{2}$, $N26\ 19 = 10 = \frac{1}{2}$, $N27\ 19 = 7$, $N28\ 19 = 11 = \frac{1}{2}$, $N29\ 19 = 13$, $N30\ 19 = 10$, $N31\ 19 = 1$, $N32\ 19 = 4$, $N33\ 19 = 2 = \frac{1}{2}$, $N34\ 19 = 12 = \frac{1}{2}$, $N35\ 19 = 3$, $N36\ 19 = 8 = \frac{1}{2}$, 7097gr.; 228oz. 4dwt., diameter 24.4cm.; 9 $\frac{1}{2}$ in.

xv) **Twelve Dinner Plates, Paul De Lamerie, London, 1743**

En suite with the preceding, numbered and engraved with scratch weights $N37\ 19 = 4$, $N38\ 19 = 4$, $N39\ 19 = 4$, $N40\ 19 = 12 = \frac{1}{2}$, $N41\ 19 = 9$, $N42\ 19 = 10$, $N43\ 19 = 3$, $N44\ 19 = 7$, $N45\ 19 = 9 = \frac{1}{2}$, $N46\ 19 = 6$, $N47\ 19 = 11$, $N48\ 19 = 10$, 7114gr.; 228oz. 15dwt., diameter 24.4cm.; 9 $\frac{1}{2}$ in.

xvi) **Twelve Dinner Plates, Paul De Lamerie, London, 1743**

En suite with the preceding, numbered and engraved with scratch weights $N49\ 19 = 18$, $N50\ 19 = 11$, $N51\ 19 = 8 = \frac{1}{2}$, $N52\ 19 = 9 = \frac{1}{2}$, $N53\ 19 = 13$, $N54\ 19 = 8$, $N55\ 19 = 8 = \frac{1}{2}$, $N56\ 19 = 10 = \frac{1}{2}$, $N57\ 19 = 3 = \frac{1}{2}$, $N58\ 19 = 9 = \frac{1}{2}$, $N59\ 19 = 4$, $N60\ 19 = 18 = \frac{1}{2}$, 7173gr.; 230oz. 13dwt., diameter 24.4cm.; 9 $\frac{1}{2}$ in.

xvii) **Twelve Dinner Plates, Paul De Lamerie, London, 1743**

En suite with the preceding, numbered and engraved with scratch weights $N61\ 19 = 11 = \frac{1}{2}$, $N62\ 18 = 15$, $N63\ 19 = 9$, $N64\ 19 = 9$, $N65\ 18 = 11 = \frac{1}{2}$, $N66\ 19 = 13$, $N67\ 19 = 11$, $N68\ 19 = 12$, $N69\ 19 = 11$, $N70\ 19 = 4 = \frac{1}{2}$, $N71\ 18 = 17$, $N72\ 19 = 17 = \frac{1}{2}$, 7093gr.; 228oz. 2dwt., diameter 24.4cm.; 9 $\frac{1}{2}$ in.





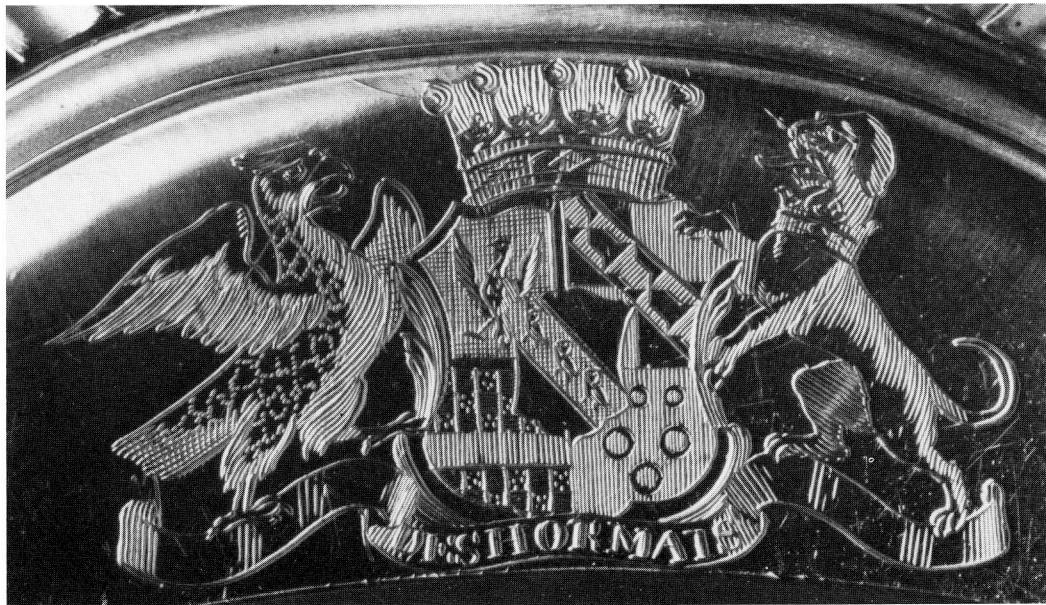
xi) Four Second Course Dishes, Paul De Lamerie, London, 1743

Shaped circular, engraved with armorials below the gadroon and foliate borders, numbered and engraved with scratch weights N19 23 = 6, N20 23 = 6, N21 21 = 4 = 1/2 and N22 23 = 13 = 1/2, 2733gr.; 87oz. 18dwt., diameter 28cm.; 11in.



xviii) A Supper Dish and Cover, Paul De Lamerie, London, 1745

The circular dish with gadroon border and side handles, the domed cover applied with strapwork radiating from the ring handle, both pieces engraved with crest and coronet, *engraved with scratch weight 42, 1292gr.; 41oz. 11dwt., width over handles 29cm.; 11½in.*



The arms are those of Tufton quartering Sackville, Clifford and Vipont with Saville in pretence. The dexter supporter is for the Earls of Thanet and the sinister for Saville. The motto used is that of Clifford, *Deshormais* (Henceforth) in preference to either of the Tufton mottoes *Fiel pero desdichado* (Faithful though unfortunate) *Ales volat propriis* (The bird flies to its own)

The use of these quarterings is explained by the marriage in 1629 of John, 2nd Earl of Thanet to Lady Margaret Sackville, daughter and co-heir of Richard, Earl of Dorset by Lady Anne Clifford. This brought great wealth and estates to the family in the north of England which in turn had come to the Clifford family in 13th Century. 'Robert de Vipont was a great baron in the north and favorite of King John, being esteemed one of his evil counsellors, and had of him a grant of the castles of Appleby and Burge under Stanmore, with the whole bailiwick of Westmoreland. . . his grandson Robert being (as it is said) killed at the battle of Evesham, his lands fell to Roger de Clifford and Roger de Leybourne, for their laudible services, . . .' (Pocock p.106)

Provenance:

The Earls of Thanet, thence by descent through Sir Richard Tufton 1st Bt. (said to be the illegitimate son of the 11th and last Earl of Thanet) Great Grandfather of Henry, 3rd Baron Hothfield.

Sackville Tufton, 7th Earl of Thanet,
his Family and the house in Grosvenor Square

According to Robert Pocock, chronicler of the Tufton family of Thanet in Kent, it was from Tufton, a manor in the parish of Northiam, Sussex, that the ancient family of the Earls of Thanet sprang. Their ancestors, known as de Toketon and later as de Tufton, are said to have emerged soon after the Conquest, although ‘there is a want of regularity in the descents. . . prior to the time of Henry the Fourth. . . , yet proceeding through the long space upwards as far as the time of King John, there are extant several notices which sufficiently evince the worth and antiquity of that family.’

It was not until the last years of the reign of Henry VIII, however, that the Tuftons moved to Hothfield in Kent, long to be their country seat, when the manor there was granted by the Crown to John Tufton of Northiam. As Sheriff of Kent, a position he held from 1561, and having ‘accumulated much to the honor of his family as well in extensive property as in reputation’, he died aged 47 on 10th October, 1567. His son, also John, was knighted on 11th May, 1603, and created a baronet upon the establishment of that order on 19th June, 1611. By his first marriage to Olympia Bloor, Sir John became possessed of several properties including Bloor’s Place near Rainham in Kent to which was annexed part of the parish church at Rainham where generations of Tuftons were later to be buried.

Nicholas, the eldest of six brothers, sons of Sir John Tufton by marriage to his second wife, Christian, daughter and co-heir of Sir Humphrey Brown, succeeded to the title upon the death of his father in 1624. He was conferred with a Knighthood on 13th April, 1603, by James I, having been one of those who met the King on his entry to England at Newcastle-upon-Tyne. He married Frances, eighth daughter of Thomas Cecil, 1st Earl of Exeter, before 3rd September, 1603. Created Baron Tufton of Tufton, Sussex, in 1626, Nicholas Tufton was elevated to the peerage in 1628 as Earl of the Isle of Thanet and died in 1631.

By judicious conduct during the Civil War and Restoration and by a particularly fortunate marriage with which came the vast Clifford estates, income and honours in Westmorland, the Tuftons further consolidated their position. Thomas Tufton, who was born in 1644, one of the twelve children of John, second Earl of Thanet, and grandson to Sir Nicholas, became the sixth Earl following the deaths in 1679, 1680 and 1684 respectively of his three elder brothers who had been the third, fourth and fifth Earls of Thanet. In 1684, the year of his succession, he married Catharine (1665–1712), daughter and co-heiress of Henry Cavendish, 2nd Duke of Newcastle¹. Described in his 60s as ‘a thin, tall, black, red-faced man. . . a good country gentleman (and) a great asserter of the prerogatives of the Monarchy and the Church,’² he was said to have given away £60,000 to various charities during his life and by his will, proved in 1730 and again in 1741, another £40,000. He died without surviving male issue aged 84 in 1729.

Portrait of Sackville 7th Earl of Thanet attributed to Jeremiah Davidson formerly in the Hothfield Collection (reproduced by courtesy of Abbot Hall Art Gallery, Kendal and presently hanging at Holesfoot, Maulds Meaburn, Appleby).

SACKVILLE TUFTON.
7TH EARL OF THANET.
OB^D 1753.

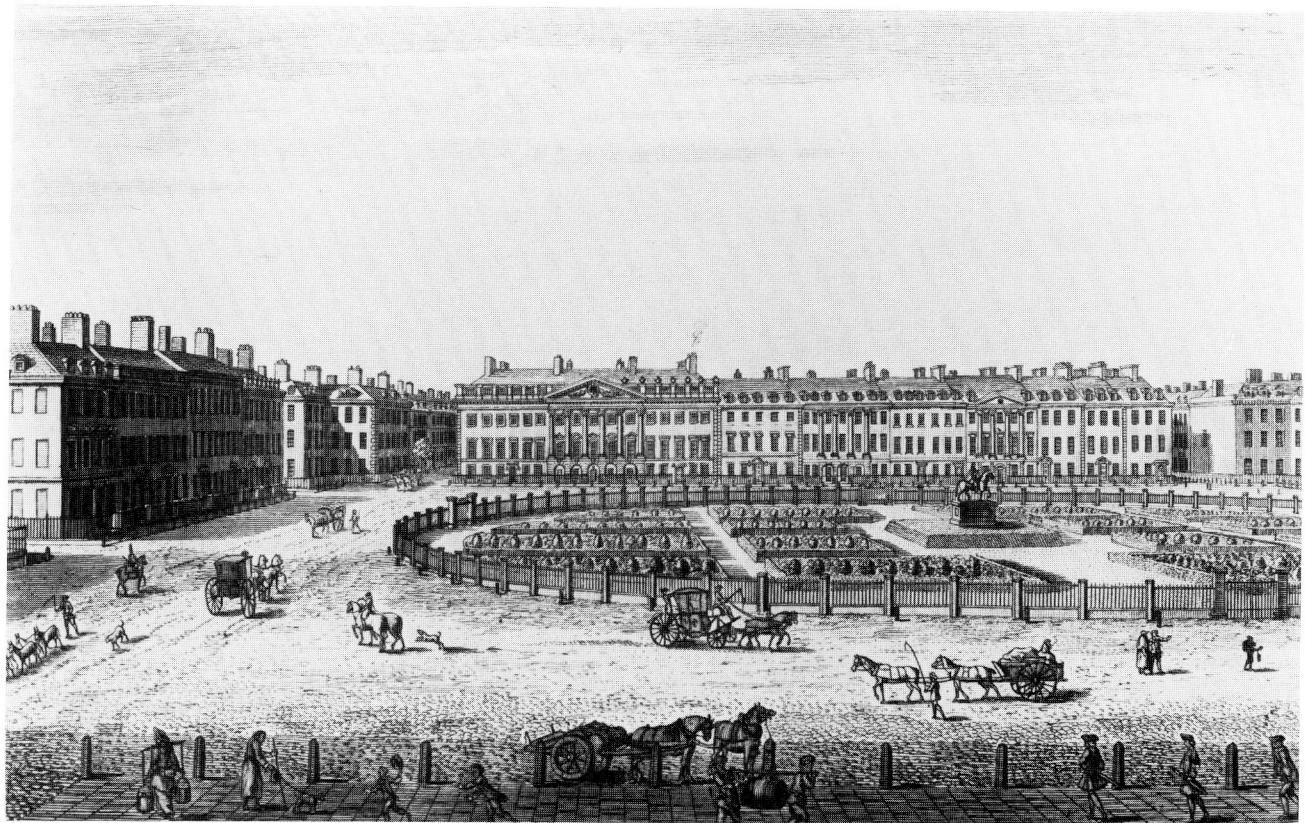


Sackville Tufton (1688–1753), for whom Paul de Lamerie was to supply the silver dinner service, nephew of the aforementioned Thomas, Earl of Thanet, was the eldest living son of the Hon. Sackville Tufton, a colonel in the Guards. He was Tory M.P. for Appleby in Westmorland from 1722 but, with the death of his elderly uncle in 1729, he found himself at the age of forty-one the 7th Earl of Thanet.

Within a year of his elevation he had negotiated the purchase of a mansion in Grosvenor Square, a new development projected in 1720 and built between 1725 and 1731. Although later writers were not as wholeheartedly in favour³, Robert Seymour in 1733 thought the Square, ‘... the Beauty of the Town...’ He further wrote that ‘... the Area whereof contains about five Acres of Ground, in which is a large Garden, laid out into walks, and adorned with an Equestrian Statue of King George I. gilded with Gold, and standing on a Pedestal, in the Center of the Garden, the whole surrounded with pallisado Pales placed upon a dwarf Wall. The Buildings generally are the most magnificent we meet with in this great Town... The Fronts of the Houses in *Grosvenor-square* are not all alike, some of them are intirely of Stone, others of Brick and Stone, and others of rubbed Brick, with only their Quoins, Facio’s, Windows and Door-Cases of Stone; some of them are adorned with Stone Columns of the several Orders, while others have only plain Fronts... Every House has a Garden behind it, and many of them Coach-Houses and Stables adjoining... The finishing of the Houses within is equal to the Figure they make without; the Stair-Cases of some are inlaid, and perfect Cabinet-Work, and the Paintings on the Roof and Sides are by the best Hands...’⁴

The Earl’s new house, No. 19 Grosvenor Square on the north side, at £7,500 the most expensive to date in the whole quadrangle⁵, was conceived by its builder Edward Shepherd as the centre of a triple composition to include Nos. 18 and 20 on either side. Robert Morris wrote in 1734 of ‘Pillasters of the Composite order’ adorning the centre house in the group and pointed to several minor blemishes in taste before observing that, ‘except those little Impediments to Harmony, there is no Defect in the whole Design: It has a Grandeur and Proportion in Composure, the Parts are Majestick and of an ample Relievo, and the taste is as elegant as the most agreeable Designs of those who boast of being exact Copiers of Palladio or Inigo Jones.’⁶

Besides the 7th Earl’s interest in politics, glimpsed for instance in his opposition in 1732 to an Act reviving the duty on salt⁷, and in correspondence about a Kentish election⁸, he was subsequently remembered as ‘one of the best classical scholars among the nobility.’⁹ C.F. Pohl still later implied an interest in music on Thanet’s part¹⁰ which now cannot be confirmed. It is true, however, that the dramatist, poet and composer, Henry Carey (circa 1689–1743), gracefully dedicated six cantatas in 1733 to the Earl, ‘in whom the Hero and the Scholar are so divinely blended,’¹¹ and that in 1737 the latter was one of the subscribers to another of Carey’s publications¹², but this may have been for quite other reasons connected with an uncle-in-law¹³.



A detail from a view of Grosvenor Square published by T. Bowles, London, 1753. The triple building with pillars in the centre represents Nos. 18, 19 & 20 (Reproduced by courtesy of the Corporation of the City of London, Guildhall Library).

The woman whom Sackville Tufton had married in 1722 was Lady Mary Saville, daughter and co-heiress of the Marquess of Halifax, who had brought with her a dowry rumoured at £60,000¹⁴. From most accounts it seems she had a character very different from that of her husband, was outgoing, even high spirited. A correspondent of Isabella, Countess of Denbigh hinted as much when, in 1744, he wrote of the gossips twittering in their cages unlike Lady Thanet who, free to roam, had ‘lit a little candle to the Devil.’¹⁵

Judging from a story related early in 1742 by H. S. Conway to Horace Walpole concerning Lord Allen Bathurst, an opponent of Sir Robert Walpole, the Countess possessed a waspish sense of humour. ‘Lord Bat-st,’ he wrote, ‘told her at the Bath that he had Sir Robert’s head in his pocket. “Are you sure of it?” says she. “Oh yes,” says he, “Nothing surer.” “Why, then,” says she, “you can’t possibly do so well as to put it upon your shoulders.”’¹⁶

The union between Lord and Lady Thanet was not a happy one; in 1743 her name was linked with that of Lord Euston¹⁷, and by November 1745 it was said that the couple were to separate, albeit unofficially¹⁸. A few months later Lady Thanet and her sister, Dorothy, Countess of Burlington, were exerting ‘all their stores of sullen partiality’ in competition for Violette, a much feted young dancer who, in the words of Horace Walpole, ‘dines at Bedford House, and sups at Lady Cardigan’s, and lies – indeed I have not heard where...’¹⁹ Lady Burlington went so far as to hang a portrait of ‘La Violette’ by Knapton in her dressing-room at Chiswick House²⁰.

Whispers of the rift between Thanet and his wife were finally realised in 1747 when, for a consideration of £10,000²¹, she left the house in Grosvenor Square for another of her own across the way at No. 44²². Lady Mary Montagu was scandalized; in her opinion, Lady Thanet’s behaviour had ‘allways (*sic*) been without any regard to public censure, but I am ever astonish’d (thô I have frequently seen it) that Women can so far renounce all Decency as to endeavour to expose a Man whose name they bear...’²³

Whether or not the Earl was disturbed by his Countess’s conduct there is no means of knowing. He was spared any further embarrassment, however, by her death at Richmond on 30th July, 1751²⁴, oddly enough just two days before that of Paul de Lamerie who passed ‘much regretted by his Family and Acquaintance as a Tender Father, a Kind Master and an upright Dealer.’²⁵

Immediately on learning of the death of his brother-in-law Lord Burlington on 3rd December, 1753, Thanet ‘sent for his tailor, and asked him if he could make him a suit of mourning in eight hours: if he could, he would go into mourning... but that he did not expect to live twelve hours himself.’²⁶ His prophecy proved correct; he died the following day. Within a week the newspapers reported, ‘Tuesday last died at his House in Grosvenor-square, the Most Noble Sackville Tufton, Earl of Thanet, Baron Tufton, and Baronet, Lord of Skipton in Craven, and Hereditary Sheriff of the Counties of Westmoreland and Cumberland.’²⁷ He left instructions that his body should be ‘decently but privately buried at Raynham,’²⁸ although, in fact, the corpse was lowered into its vault watched by two-hundred and fifty grateful paupers each of whom had been bequeathed five shillings and money for clothes²⁹.

The house in Grosvenor Square, to remain in the family’s possession until the end of the century, became thereafter a rather less austere establishment than under its late occupant. Thanet was succeeded by his only son, Sackville (1733–1786), as the 8th Earl. A Whig in politics, he married in 1767 Mary, sister of John Frederick, 3rd Duke of Dorset, but only after dismissing his mistress, the beautiful Nelly O’Brien whose portrait by Reynolds now hangs in the Wallace Collection³⁰. In July 1764, the young Mozart visited the house, presumably to entertain guests, together with his father and sister. On account of a cold caught by the elder Mozart, who had had to walk to Grosvenor Square for want of a carriage and once there was subjected to the cool evening breeze blowing through open windows, we are robbed of a more lucid account of the evening³¹.



Portrait of Mary 7th Countess of Thanet attributed to Jeremiah Davidson (reproduced by courtesy of Abbot Hall Art Gallery, Kendal).

Although there was nothing particularly unusual in inviting a child to perform at his house, Mozart then being one of several prodigies playing for the London quality, the new Earl of Thanet's interest in music may have been more than just a whim. James Boswell, for instance, having spent Sunday, 8th May, 1763, suffering from a hangover, recorded dining later that day with Lord Eglinton where he met Lord Thanet and the musician, Karl Friedrich Abel³².

Lady Mary Tufton, Thanet's elder sister, who was born in 1723 and married in 1763 Dr. William Duncan³³, certainly had a love of music; in the last quarter of the 18th century her musical assemblies were renowned. Through her friendship with Dr. Charles Burney, some details of her life are known. His daughter Frances d'Arblay described Lady Mary as 'one of the most singular females of her day, for parts utterly uncultivated, and mother-wit completely untrammelled by the etiquettes of custom... This lady displayed in conversation a fund of humour, comic and fantastic in the extreme, and more than bordering upon the burlesque, through the extraordinary grimaces with which she enforced her meaning; and the risible abruptness of a quick transition from the sternest authority to the most facetious good fellowship, with which she frequently altered the expression of her countenance while in debate. Her general language was a jargon entirely her own, and so enveloped with strange phrases, ludicrously ungrammatical, that it was hardly intelligible... She was constantly dressed according to the costume of her early days, in a hoop, with a long pointed stomacher and long pointed ruffles; and a fly cap. She had a manly courage, a manly stamp, and a manly hard-featured face: but her heart was as invariably generous and good, as her manners were original and grotesque.'³⁴

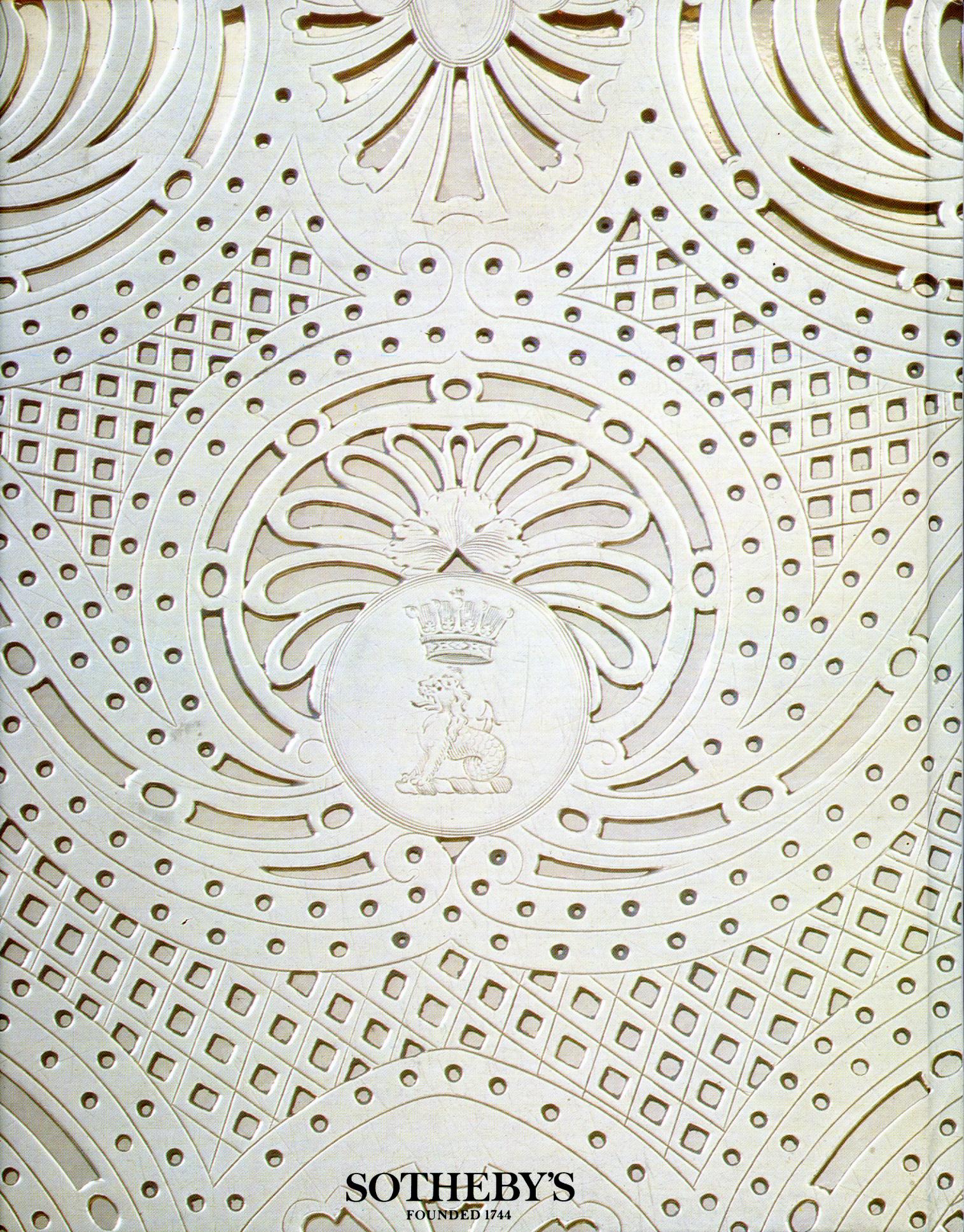
For many years Lady Mary Duncan befriended the Italian opera singer, Gaspare Pacchierotti, so much so that in 1780 she was obliged to buy up a whole impression of a facetious caricature which threatened to compromise her reputation³⁵. Her wide circle of friends also included Frances Abington (circa 1732–1815), the famous actress who had been a milliner³⁶. Following Lady Mary's death in 1806, Dr. Burney, who once suspected her of never having read any other book but the Bible³⁷, was deeply touched to learn that by her will she had left him 'Six hundred pds and all my Papers of Music, and Music books...'³⁸

The passing of the eccentric Lady Mary Duncan, outliving her sister, Charlotte, by nearly three years, broke the last direct tie with Sackville Tufton, 7th Earl of Thanet. His grandson, also Sackville, born in 1769, became the 9th Earl in 1786, and quit No. 19 Grosvenor Square in 1794³⁹. He died in 1825 aged 55 near Paris, an addicted gambler, and of a complication of disorders ranging from mortification in the leg to gout. Henry, 11th and last Earl of Thanet (1775–1849), died without legitimate issue whereupon all his honours became extinct⁴⁰.

Notes

- 1 R. Pocock, *Memorials of the family of Tufton, Earls of Thanet*, Gravesend, 1800. See also *The Complete Peerage*.
- 2 *The Complete Peerage* quoting from Macky's *Characters*, p.80.
- 3 *Survey of London*, vol. XL, London, 1980, pp.112/3.
- 4 Robert Seymour, *The History and Survey of the Cities of London and Westminster*, vol.II, London, 1733, pp.666/7.
- 5 *Survey of London*, op. cit. p.136.
- 6 Robert Morris, *Lectures on Architecture*, London, 1734, preface.
- 7 Pocock op. cit. pp.144–146.
- 8 A letter from Lord Thanet at Hothfield to Lord Carlisle dated 9th August, 1740 (Historical Manuscripts Commission, 15th Report, *The Manuscripts of the Earl of Carlisle*, London, 1897, p.196).
- 9 Pocock op. cit. p.146.
- 10 *Mozart und Haydn in London*, vol. 2, Vienna, 1867, p.106.
- 11 The dedication reads: 'My Lord! The Honour your Lordship has afforded these *Cantatas* in a private Audience and Approbation, has embolden'd me to dedicate them to you in this public Manner, proud of a Patron in whom the Hero and the Scholar are so divinely blended, that I esteem it far less Glory to be accounted their Author, than, My Lord, Your Lordship's Obliged, Devoted Servant, H. Carey.'
- 12 *The Musical Century in One Hundred English Ballads*, London, 1737.
- 13 Carey is thought to have been the illegitimate son of Henry Saville, Lord Eland (1661–1687/88), deceased uncle to the 7th Earl of Thanet's wife, Mary. See *The New Grove Dictionary of Music and Musicians*, vol. 3, London, 1980, pp.779–781.
- 14 *The Daily Journal*, 15th June, 1722 p.2; *The Post-Boy*, 14th–16th June, 1722, p.1.
- 15 A free translation of a letter of 2nd June, 1744, from J. De Pesters to the Countess of Denbigh (Historical Manuscripts Commission, *Report on the Manuscripts of the Earl of Denbigh*, London, 1911, p.179).
- 16 A letter dated 19th January, 1741, old style (W. S. Lewis and others, editors, *Horace Walpole's Correspondence*, London, 1974, p.87).
- 17 Denbigh op. cit. p.173.
- 18 Denbigh op. cit. p.146.
- 19 Eva Maria Violette (1725–1822) married David Garrick in 1749 (W. S. Lewis and others, editors, *Horace Walpole's Correspondence*, New Haven, 1941, p.28). Lady Mary Duncan (1723–1806), elder daughter of Lord and Lady Thanet, was subsequently acquainted with Mrs. Garrick, visiting her in the autumn of 1798 (Madame d'Arblay, *Memoirs of Doctor Burney*, vol. III, London, 1832, p.259).
- 20 Walpole, 1941, op. cit.
- 21 The will of the Countess of Thanet, signed on 10th May, 1748, and proved on 7th August, 1751, refers to an Indenture Tripartite between the Earl of Thanet, of the first part, herself of the second, and of the third her relations, Daniel, Earl of Winchelsea and Nottingham and the Hon. John Finch, dated on or about 31st August, 1747. She directed that the £10,000 should be inherited in equal parts by her daughters, the Ladies Mary and Charlotte Tufton (PRO PROB 11/789/247).

- 22 A striking feature of this house was a painted staircase compartment which 'strongly resembled the decoration (of another) at No. 75 Dean Street, Soho, built some six years later in about 1733.' (*Survey of London*, op. cit. p.155). The latter was part of the silver manufactory of Rundell, Bridge & Rundell and its successor from 1807 until circa 1834.
- 23 From a letter to Lady Bute dated 3rd February, 1748 (Robert Halsband, editor, *The Complete Letters of Lady Mary Wortley Montagu*, Oxford, 1966, vol. II, pp.395/6).
- 24 *The London Daily Advertiser*, 3rd August, 1751, p.1; *Rid's Weekly Journal*, 3rd August, 1751 p.4; *The St. James's Evening Post*, 1st–3rd August, 1751, p.1.
- 25 *The London General Evening Post*, 1st August, 1751, quoted by Grimwade, p.488.
- 26 Quoted from a letter dated 19th December, 1753, from Horace Walpole to Richard Bentley (W. S. Lewis and others, editors, *Horace Walpole's Correspondence*, London, 1973, p.159).
- 27 *The London Evening-Post*, 6th–8th December, 1753, p.4; *The Public Advertiser*, 7th December, 1753, p.1.
- 28 By his will, signed on 10th March, 1752, and proved on 17th December, 1753, he made bequests to his two daughters, the Ladies Mary and Charlotte Tufton, while the residue went to his only son, Sackville (PRO PROB 11/805/329).
- 29 *The London Evening-Post*, 15th–18th December, 1753, p.4; *The Gentleman's Magazine*, 1753, p.590.
- 30 *The Complete Peerage*.
- 31 Two letters dated 3rd August and 13th September, 1764, from Leopold Mozart to Lorenz Hagenauer in Salzburg (Emily Anderson, editor, *The Letters of Mozart and his Family*, vol. 1, London, 1966, pp.50 and 51).
- 32 Frederick A. Pottle, editor, *Boswell's London Journal, 1762–1763*, London, 1950, reprinted 1973, p.254.
- 33 Dr. Duncan (circa 1715–1774), Physician in ordinary to George III, was created a baronet in 1764. For an account of his career see Collins' *Peerage of England*, vol. VI, London, 1812, pp.378/9.
- 34 d'Arblay, vol. II, op. cit. pp.119/20.
- 35 Joyce Hemlow, *The History of Fanny Burney*, Oxford, 1958, p.136.
- 36 Jane H. Adeane, editor, *The Early Married Life of Maria Josepha Lady Stanley*, London, 1899, p.95; W. Macqueen-Pope, *Ghosts and Greasepaint*, London, 1951, p.202.
- 37 Hemlow op. cit. p.157.
- 38 Roger Lonsdale, *Dr. Charles Burney*, Oxford, 1965, p.459.
- 39 *Survey of London* op. cit. p.137.
- 40 *The Complete Peerage*.



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